

Hugard's Magic Monthly

by Jean Hugard

Table of Contents

TITELPAGE

EVAPORATION OF A WATCH

THE MAGIC BELL

HEY! PRESTO!

**BACK PALM CHANGE USING A
HANDKERCHIEF**

**EVAPORATION OF A WATCH
(CONTINUED)**

MAGNO TOUCH

CLASSIFIED ADVERTISEMENTS

Hugard's Magic Monthly

DEVOTED SOLELY TO THE INTERESTS OF MAGIC AND MAGICIANS

VOL.1 NO.8 JANUARI 1944

EVAPORATION OF A WATCH

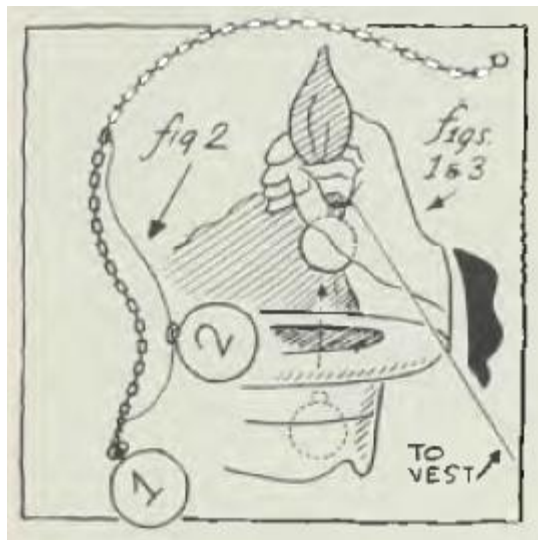
After borrowing a hat and a handkerchief, the magician places the hat mouth upwards on a little table or stand in front of the spectators and lays the handkerchief beside it. Taking his watch from his vest pocket, he unhooks it from its chain, replaces the chain in his pocket and unmistakably places the watch in the hat. Spreading the borrowed handkerchief, he covers the hat with it, then after pulling back his sleeves, he carries the hat forward towards the spectators. Suddenly he turns the hat over, the handkerchief alone flutters down, the hat is empty, the watch has evaporated into thin air. A moment or two later he again removes his watchchain from his vest pocket and there dangling from the keeper, as before, is the missing timepiece.

Deftly performed the effect can only be described as almost stupefying but it requires no great manual skill, merely, a careful and smooth presentation.

Preparation: Two watches are required, duplicates of course, and they are prepared in the following way. To the bow of watch No. 1 tie one end of a fine but strong black silk thread and attach the other end to the lowest button of your vest. The length of the silk will be governed by the length of your arm thus, when you stretch your arm to full length, with the thread running over the crotch of your thumb, the

watch should be drawn up into the palm of the hand, Fig. 1.

Your watchchain is also prepared with a thread in this manner: Tie one end of a short thread to the little ring of the snap hook for holding the watch, stretch the chain out straight, pass the other end of the thread through the bow of watch No. 2 and then tie this end to one of the middle links of the chain. If you now hold up the chain by the end opposite to the snap hook, watch No. 2 will slide down the thread until it hangs against the snap hook and will appear to be attached to the chain in the regular way, Fig. 2. Adjust the chain to your vest and place both watches in your vest pocket.



Presentation: You may announce that you are about to attempt a very difficult feat of pure manual skill for

which you will have to borrow a hat and a gentleman's handkerchief. Having secured these, place them on a little plain table or stand in front of the spectators. You continue, "I also need a watch and if one of you will trust me with one I'll be glad to use it, but I must confess that there is some little risk attached to the experiment. I do not wish to cause any anxiety on the part of any of you, so with your permission I'll use my own watch. That will make no difference to the trick as you will see, the watch being just an ordinary one."

No one is likely to insist on having his watch used after that, so you bring out watch No. 1 at the end of its chain, detach it from the snap hook, let the end of the chain dangle for a moment, then replace it in your vest pocket. It is understood that you must perform this operation with your hands close to your pocket to avoid dragging watch No. 2 into view. In the meantime you have taken your position close to and behind the little table on which are the hat and the handkerchief. Holding the watch daintily in full view by its bow between the tips of your right thumb and fingers, call particular attention to it and ask everyone to watch it as carefully as if it were their own. Lower the watch into the hat slowly and leave it there. Taking the borrowed handkerchief by a corner in each hand, spread it out, turn it to show the other side and then back again. Release

the corner from your right hand but retain the other corner in your left hand.

"The watch is safely in the hat," you continue. "You can not only see it" with your right hand on the brim at the back, tip the hat forwards so that the spectators can see the watch inside — "but you can hear it" —right the hat, lift it an inch or two and then let it down rather smartly so that all can hear the slight thud as the watch strikes the table through the hat. "Now you understand why I use my own watch. I did that too roughly once and smashed the glass of a borrowed watch." In seizing the hat you have been careful to have the thread which runs from the watch to your vest button pass over the fork of your thumb and, retaining it in this position, again grip the corner of the handkerchief with your right hand but in a slightly different manner from your first hold. Seize it a couple of inches below the actual corner between the second and third fingers, as shown in Fig. 3.

Stretch the handkerchief out squarely in front of the hat, level with the brim, then, again asking for the closest attention to your actions, slowly raise the handkerchief and draw it back over the mouth of the hat, at the same time drawing your body back a little so that your arms are stretched out fully. The tension on the thread will draw the watch up, under cover of the handkerchief, into the fork of your thumb where

you grip it by the ring by pressing your thumb against the side of your hand. With the watch safely held in this manner. let the corners of the handkerchief drop behind the hat and, at the same moment by slightly increasing the backward pressure of your body, break the thread.

"You will all agree that there is now no way in which I can get possession of the watch without your knowledge, but," you continue breezily, "I find there are several things

(To Be Continued)

THE MAGIC BELL

Perhaps no better illustration of the possibilities opened up by the secret use of the back palm can be given. The original trick which has been completely forgotten in the frantic search for ephemeral novelties, is still one of the most effective that can be presented with cards. It calls for the use of a three-way forcing deck and is only suitable for a set show, but the use of the back palm brings this wonderful trick into the impromptu class, so that it can be done with any borrowed deck at any time or place. In order to make the new working perfectly clear I think it best to explain the original form first and I cannot do that better than by quoting Robert-Houdin.'s own explanation. He called the trick . . .

NOW!

To have three cards drawn by three different persons and replaced in the pack. Then to cause these cards to appear at such numbers as may be chosen.

For the performance of this trick a pack composed of three given cards is necessary; say fifteen kings of hearts, fifteen jacks of spades and fifteen tens of diamonds. The first of each set of fifteen cards is a shade wider than the others, so that the performer may be able to find each particular group readily.

Lastly in order to hoodwink the spectators, you place above and below the pack an indifferent card which we will suppose to be the eight of spades and the ace of clubs.

1. Advance to one of the spectators and, opening the pack fanwise at the first group of cards, force upon him one of the kings of hearts.
2. Proceeding in the same way, have a card drawn from the second, and one from the third group.
3. When the three cards have been drawn, have them replaced, each in its proper group.
4. Make a false shuffle leaving the cards in their original order.
5. Then taking the top card, which

Hugard's MAGIC Monthly

A monthly publication devoted solely to the interests of magic and magicians.

JEAN HUGARD

Editor and Publisher
2621 East 27th Street,
Brooklyn, N. Y.

Subscription Rates
1 year, 12 issues, \$1.50
(8 issues for \$1.00)

Copyright 1944, Jean Hugard

is the eight of spades, "Now, sir" you say, "I am going to take the cards one by one from the pack and place them very slowly upon this table. You are at liberty to stop me whenever you please by saying "Now!" and the card which I shall have in my hand at that moment will infallibly be the card you drew."

You stand a little away, say a yard or so, from the table, so that the passage of the card from the right hand to the table being rather prolonged, the spectator may have plenty of time to stop you. Besides which, as I have already mentioned, you take care to move the hand very slowly.

6. While you are making the above announcement, you have the eight of spades in your hand and all can see what card it is. Now, the person whom you address, and who is the individual who drew the king, may try to put you in a hole by saying 'Now!' at

this first card which he knows to be the eight of spades. But, in anticipation of a trap of this kind, you have already changed this eight for the card following, which is a king and so are fully prepared to fulfill your undertaking. However, in order to get the utmost possible credit for your skill, you say, "Really, sir, it's hardly fair to stop me at the very first card because you have seen what it is and you fancy you can embarrass me; nevertheless I will change this very card, whatever it may be, into the card which you selected. Be good enough to say what it was."

"The king of hearts."

7. You show triumphantly the king of hearts and so get the laugh completely on your side. (If you distrust your ability to make the change you simply refrain from putting the indifferent card on the top.) If the spectator, on the other hand, allows several cards to pass before stopping you, the trick will still be just as easy.

8. The wide card which begins the next group will enable you to divide the pack at that point and to transfer, by means of the pass, the remaining kings, which you no longer need, to the bottom of the pack. You proceed with these cards as with the king of hearts, omitting only the preliminary feint with the first card.

9. Follow the same method in order to produce the ten of diamonds at the required time.

I must again lay stress upon the importance of proceeding slowly in transferring the cards from the pack to the table in order to take sufficient time and so prevent anyone from causing you to draw more than the fifteen cards of any one kind, which would place you in an awkward position.

Such is Robert-Houdin's explanation of this fine trick which is just as effective today as it was when he originated it. Why it has been allowed to fall in innocuous desuetude by present day magicians is a mystery. The only alteration necessary in the working would be the use of short cards instead of wide cards to mark the division of groups of cards.

Hu-gardenias

To Senor Maldo, the Mex-ican Magician, whose clean, clever, colorful conjuring captivated the customers at "Magic on Broadway", the very successful magic show staged by Stuart Robson at the Times Theater, 44th St., New York City, on Decem-ber 11th.

However, thanks to the late Max Cadet, a famous French magician, the trick can now be done with any ordinary deck of cards and just as effectively in a parlor as on the stage. The following is substantially the method devised by him and the reader is strongly recommended to add the feat to his repertoire. M. Cadet called the trick —

THE MAGIC BELL

EFFECT: Three cards are freely chosen from any deck, noted, replaced and the pack shuffled. Using two hats, placed crown downwards, one on a table, the other on a chair nearby, the performer announces that, not only has he divined the cards which have been chosen but that, in his shuffle, he has placed them at the numbers in the pack which the choosers will select mentally. He places the pack in the hat on the table and invites the first spectator to thirds of a number between one and ten and when that number is reached to strike the little bell which he hands to him. Slowly, one by one, he takes cards from the hat on the table and places them in the hat on the chair. Whenever the spectator rings the bell, the magician names that person's card, turns the card in his hand at that moment and shows the very card the spectator chose. The same procedure is followed with the two remaining cards. There is no

preparation, the hats and the cards can be borrowed.

REQUIREMENTS: Two hats, any pack, a push bell, small table and a chair.

WORKING:

1. Show the pack, or borrow one if you prefer, and announce a peculiar mental experiment. Ask for the loan of two hats and, while they are being obtained, palm six or eight cards in your right hand.
2. Holding the pack in your right hand, receive the first hat with your left, then take the pack in your left hand and the hat in your right. Give the pack to be shuffled and take the second hat with your left hand.
3. Go to your table, place the left hand hat on it, crown downwards, and the right hand hat on the seat of the chair, secretly letting the palmed cards slide into it. The chair should be a couple of feet in front of the table and a little to the right of it. Turn up the sweat bands of both hats; this is to obtain sufficient depth to conceal the hand when it is plunged into the hats to take out or deposit a card.
4. Take back the pack and have three spectators each freely select a card, note them carefully and return them to the deck. Govern these three chosen cards to the top by your accustomed method, but I recommend the use of the Hindu shuffle as being the quickest and

most convincing. Continue with an overhand shuffle, running the first three cards off singly and thus bringing them to the bottom of the pack.

5. Holding the pack very openly, go to your table and place the pack in the hat on the table, deftly turning it face upwards.

6. Request the first spectator to think of any number between one and ten. This done, you announce that you have not only divined his card but that in your shuffle you have placed it at a certain number and that this number will infallibly prove to be the very number he is thinking of. To prove this, say you will take the cards, one by one, from the pack in the hat on the table and he is to strike the bell when you get to his number.

7. Reach into the hat on the table with your right hand, note the bottom card, the first spectator's card, take it by the rear end, the thumb on its face, the fingers on the back, turn it face downwards and bring it out. Move your hand slowly to the hat on the chair, place it inside and, apparently, leave the card there; in reality, turn your hand palm outwards and execute the back palm. Here is the reason for turning up the sweat band which provides ample concealment of the hand as you do the sleight. Bring your hand out, palm to the front and move it neither too hurriedly nor too slowly, to the other hat in order to take a second card.

8. The moment your hand is hidden in the hat on the table, make a pretence of picking up another card but really bring the back palmed card to the tips of the thumb and fingers and bring it out face downwards. As before carry the card slowly to the other hat and repeat the procedure explained in the preceding paragraph. Thus no matter at what number (you call One, Two, Three, etc., as you take the cards) the bell is rung, the first spectator's card is in your hand. You name it and have the spectator verify this, then slowly turn the card to show its face. Drop this card into the hat on the chair.

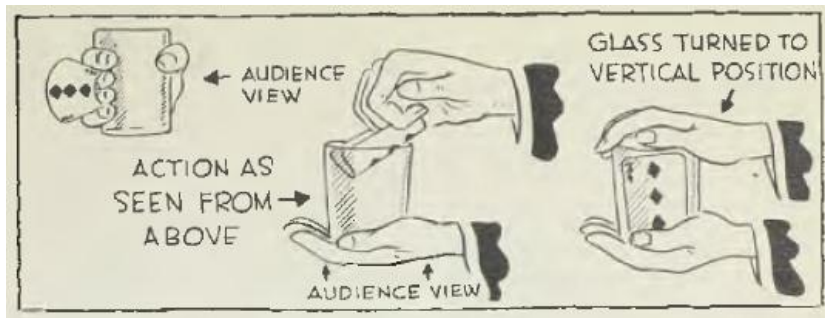
9. Follow exactly the same procedure for the two remaining cards. Finally take the hat off the table and empty it, letting the cards fall openly onto the table. Do the same with the hat on the chair but turn its mouth away from the spectators so that they see a quantity of cards fall but have no means of estimating how many. It will now be seen why it was necessary to load the chair hat with a certain number of cards at the beginning of the experiment.

While the bell can be dispensed with, the spectator merely calling Stop!, the sound of the bell adds greatly to the effect and its use is strongly recommended.

An added touch may be given by pretending to make a mistake with the second card. At the bell you stop and name a wrong card. When the spectator names

his card, pretend embarrassment for the moment, then undertake to change the card in your hand, blow on it and show the correct card. The passage of the hand from one hat to the other should not be more than about thirty inches and if your stand, just in front of the table, is taken properly, the appearance of the hand when the card is back palmed will be perfectly natural as it is thrust into the table hat under pretence of taking another card.

HEY! PRESTO!



Materialization of a card in a glass.

We will suppose that you have controlled a chosen card to the top of the pack, that you have palmed it in the right hand and that you have the pack in the same hand. On the table to your right you have a glass which is large enough to take a card in an upright position without friction.

Take the pack in your left hand, turn towards your table, let your right hand drop to your side so that it goes out of sight momentarily behind your hip. In that instant transfer the card to the back palm, then bring up the hand and grasp the glass by its sides, the palm of the hand to the front. Show it and with the left hand place the pack on the table.

Still keeping your left side to the audience, bring your left hand over to the right, holding it flat and vertical, its back squarely towards the spectators. Place the bottom of the glass flat against the palm of the left hand, holding it momentarily with the left thumb, instantly reverse the card to the front of the

right hand and into the glass under cover of the outstretched left hand, then place the right palm over the mouth of the glass, the fingers stretched out. A trial will show that the card can thus be brought into the glass easily and imperceptibly.

Hold the glass between the hands in a horizontal position until the moment comes when you wish the card to appear, then you turn it to an upright position and the card becomes visible inside the glass. Allow a spectator to take the glass from between your hands and remove the card himself. For a quick and mysterious production of a chosen card, this little feat is hard to beat.

BACK PALM CHANGE USING A HANDKERCHIEF

Let us say that you wish to change the ace of clubs to the queen of hearts. Secretly take the queen of hearts in the back palm position, in the right hand and, with your left side to the front, take the ace of clubs, holding it face outwards by the lower index corner between the tips of the thumb and first and second fingers of the same hand.

Spread a handkerchief with your left hand and throw it over the visible card. The moment this is concealed, close the right fingers into the palm and thus bring the back-palmed queen of hearts upright. Seize this card with the left hand at the same time sliding the ace of clubs into the right palm with the right thumb. Turn to face the spectators and with the right hand gather the folds of the handkerchief below the queen of hearts. You can then give the changed card, safely ensconced in the handkerchief, to a spectator to hold and dispose of the palmed card by picking up the pack and imperceptibly adding it to the top.

Of course, an opaque handkerchief must be used in this change.

BUY MORE BONDS.

EVAPORATION OF A WATCH (CONTINUED)

you always suspect. My pockets"—thrust both hands into your trousers pockets and pull them inside out, leaving the watch at the top of the right hand pocket — "and my sleeves" — pull back both sleeves and show your hands. "You see there are no mysterious mechanisms to help." Push your pockets back and then rub your hands together as if preparing the fingers for some particular operation. Lift the hat with your right hand, taking it, and the handkerchief, by the back and walk forwards towards the spectators. "Now with nothing to help me, no table, no chair, no mechanism, just my hands, the watch will vanish utterly. Are you ready? One! Two! Three.! Go!" Suddenly turn the hat over, letting the handkerchief fall free but catching it in the left hand as it flutters down. The watch has gone! Hold the hat, the handkerchief and your hands so that this is unmistakably the case.

Keep the position for a moment or two, hat in one hand, handkerchief in the other and get the applause which should follow. Then return the hat and the handkerchief to their owners and go back to your position in front of the spectators. "You are wondering what has become of the watch? At my command it flew invisibly back to my pocket. Here it

is!" Grip your chain by the middle and pull it out of your pocket, watch no. 2 will then dangle from its end exactly as if it were attached to the snap hook, which but a few moments before the spectators had seen you replace in your pocket empty.

The effect of the trick is really astonishing and it would be hard to find another to equal its double climax with so little effort required to perform it satisfactorily.

MAGNO TOUCH

Orville Meyer

EFFECT: The magician fans a pack of cards, removes one card and writes his name across its face. He shows the card and replaces it in the deck which he fans or spreads face downwards and a spectator then touches the back of any card he pleases. He initials the back of this card and it is laid aside. The performer hands the deck to this same spectator, requesting him to remove the card that was signed at the start. He finds that this card is missing. The spectator's initialled card is turned over and it proves to be the very card which was signed by the magician.

REQUIREMENTS: Any deck of cards can be used and there is no force at any time. The "gimmick," which may be added to any pack, is a double faced card, one side of which bears the performer's name written in pencil. Let us suppose that this card shows the ace of diamonds on one side and the five of spades on the other. Treat the ace of diamonds side with a little wax or diachylon, write your name on the five of spades face and place the card in a regular deck, the five of spades side showing when the deck is spread face upwards, in front of the regular ace of diamonds of the pack, Thus when the

deck is cut at this five of spades and it is removed, the regular ace of diamonds will be the face card of the deck. The regular five of spades must be removed secretly from the deck.

WORKING: When you fan the deck at the start, find your own five of spades and cut the deck at that point. Keep the face of the card towards yourself and pretend to write your name in pencil on it, immediately afterwards showing that this has been done. This course is advisable in order to eliminate repeated erasures which would soon ruin the finish of the card's face. Take the card off the pack, being careful not to show its back, and the card then showing on the face of the deck will be the regular ace of diamonds. Place the pack behind your back for a split second, explaining that this is necessary to prevent anyone knowing- whether you replace the card near the top, bottom or middle. Actually, you simply turn the card over, so that the ace of diamonds face is uppermost, and lay it on the face of the deck on top of the regular ace of diamonds.

Bring the pack forward again, fan the cards, faces downwards, taking care that the five of spades side of the bottom card is not exposed, and invite a spectator to touch the back of any card he pleases. Without showing its face, remove this card, square the deck, turn it face upwards and place the selected card, face downwards, on the face-up deck for the

spectator to initial the back. This procedure, of course, will cause the two to adhere. Place this card, now double, aside face downwards and the regular ace of diamonds which shows at the face of the deck will prevent any unwanted thoughts from entering the spectator's mind.

Hand the pack to the spectator and ask him to remove from it the five of spades bearing your signature. He fails to find it and, when you turn over the card which was initialled by the spectator, it proves to be the very card bearing your signature across its face.

This effect ties in well with any mental or remote control feat and it can be built up into a major card item.

CLASSIFIED ADVERTISEMENTS

Dealers must submit trick or book with copy, to Jean Hugard, for approval. All material returned post paid. Minimum, 3 lines, \$1.00.

ENDORSED DEALERS OFFERINGS

Learn comedy cartooning

"IT'S FUN TO DRAW"

Complete self instruction for beginners. Simplified so you can quickly learn. Comic cartooning and caricatures. Enough material to make a novel act.

Also 7 chapters on other branches of art.

1000 illustrations. Very good. \$1.

HOLDEN'S MAGIC SHOPS

220 West 42nd Street, New York

120 Boylston Street. Boston

117 South Broad Street, Philadelphia

COURTESY AND CONFIDENCE AT

CONJURER'S SHOP

130 W. 42nd Street, New York 18, N. Y.

Stuart Robson

presents

KONRADI LEITNER

in

HYPNOTISM ON BROADWAY

at New York Times Hall, January 29, 1944.

Res. Seats \$2.20, \$1.65, \$1.10 inc. tax

Seats on sale at Conjuror's Shop Inc.,

WI 7-8836

QUALITY MAGIC since 1907. Two great Thayer catalogs now available. Vol. 1 covers small tricks. Vol. 2 covers larger tricks and small illusions, 25c each. Book catalog and lists free. THAYER'S STUDIO OF MAGIC, Box 1785, Wilshire-La Brea Station, Los Angeles 36, California

POST CARD brings you "THE BAT",
House Organ of MAGIC LIMITED.
3915 Mac Arthur Blvd., Oakland, Calif.

"SO WHAT" — A new and funny stunt for M. C's and magicians. "SO WHAT" sent ready to work for 50c postpaid (guaranteed).
STERLING MAGIC CO.
345 John R Street, Detroit, Mich.

LIFE LIKE FISH BAIT

Wiggles like real fish; made of spcial durable rubber..... 50c each — 3 for \$1.50

Troublewit, 80 illustrations50
Monster list of Bargains25

PIONEER MAGIC STUDIOS

4418 Clarence Ave., St. Louis 15, Missouri

HOLLYWOOD SPECIAL

Magician's Button, Ghost Illusion.

Free Trick and Catalogue

All for 25c.

MAGIC HOUSE OF CHARLES

6613 ½ Hollywood Blvd., Hollywood, Calif.

THE CORSAIR

A unique magazine for all magicians. Now
in its third volume. Sample copy 10c or
Yearly \$1.00.

TERAL GARRETT, P. O. Box 8. Albany, Ky.

PUBLIC NOTICE

WANTED—Burling Hull's Stage Magic Nos.
1, 2 and 3. State price and condition.
J. G. B., c/o Hugard's Magic Monthly.

MAGIC INSTRUCTION

SPECIAL INSTRUCTION

in Advanced Magic.

Prof. JACK MILLER

178 Webster Ave., Jersey City, N. J.